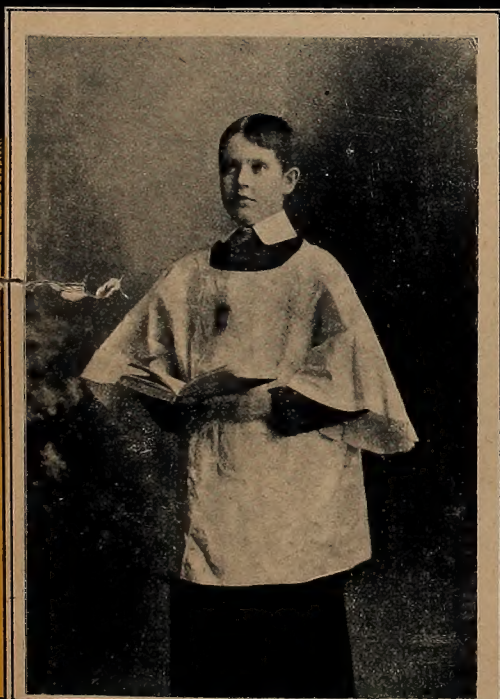


The Organist's Last Amen.

BEAUTIFUL
PATHETIC SONG & CHORUS.



MASTER FRED. LINDSAY SOPRANO
HEWER'S CONCERT COM'Y

WORDS AND MUSIC
BY
HARRY A. EDWARDS

HARRY H. SPARKS &
PUB. TORONTO CAN.



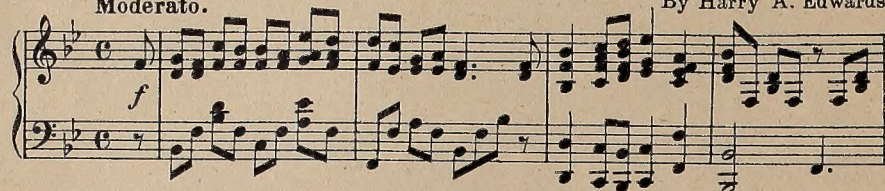
THE ORGANIST'S LAST AMEN.

3

Moderato.

By Harry A. Edwards.

PIANO.



Second Verse and Refrain may be omitted.

1. The or - ga - nist sat in his seat, it was his prac - tice night On
 2. The pur - ple twi - light steal - ing, cross the a - zure sky of day Por -
 3. The night has thrown its man - tle on the shiv - ring form of day The

The first system of the song features a vocal melody in the treble clef and piano accompaniment in the grand staff. The piano part begins with a piano (p) dynamic. The lyrics are aligned with the vocal line.

sun - day he would cease to play, they'd told him that his sight Was
 tray'd a scene of gran - deur when this life had pass'd a - way The
 moon's soft mel - low light has come to wan - der where it may One

The second system continues the vocal melody and piano accompaniment. The piano part maintains its accompaniment pattern, supporting the vocal line.

get - ting dim he was to old, he must re - sign his task. A
 last bright rays of sun - set lin - ger'd and just then it seem'd That
 beam has wan - der'd in the church see what it does: Be - hold! While

The third system concludes the song with a final vocal phrase and piano accompaniment. The piano part ends with a fortissimo (ff) dynamic. The key signature changes to G major for the final chord.

younger man would fill the place, that he had in the past He play'd a-gain that dear old hymn that
as they lis - tened to the hymn they ev - er brighter gleam'd. They light - ed up the chancel with a
all the world is sleeping ere the bell of dawn has toll'd The or - ganist still seated there had

thrills full many a soul. The or - gan seem'd to sob be - neath the touch so kind yet bold, On
pure and ho - ly light Ah here in - deed should peace be found, not sor - row, care nor strife, One
found the path and gone. To that bright light be - yond the gloom ex - cel - ling days bright dawn, The

rit.

a tempo

sun - day he must play his best, he ne'er would play a - gain. A
strag - ling ray just kiss'd the snow-white locks of him who play'd The
dis - tant scene was plain - er now, his sight was clear a - gain. The

tear fell on the or - gan as he play'd the last A - men.
soul in - spir - ed me - lo - dy that lives be - yond the grave.
An - gels must have call'd him as he play'd his last A - men.

REFRAIN. Andante.

5

Lead kind-ly light a - mid th'encire - ling gloom, Lead thou me on The night is
I was not ev - er thus nor pray'd that thou Should'st lead me on I loved to
So long thy pow'r hath blest me sure it still, Will lead me on O'er moor and

dark and I am far from home. Lead thou me on
choose and see my path but now Lead thou me on
fence, o'er crag and tor - rent till The night is gone

The fee - ble hands were strong once more The dim eyes flash'd a - gain As the
The An - gels lis - ten'd to the hymn, Re - e - choed it and then The
The gates of Heav - en wide were flung, As the hymn came to an end The

voice and or - gan blend - ed Ere he play'd the last A - men.
path to Heav - en's gate was shown Ere he play'd the last A - men.
night had passed for - ev - er As he play'd the last A - men.
rit.

TRY THIS ON YOUR PIANO

"THE ELEPHANT TROT."

3

(AN EPISODE OF THE JUNGLE.)

Allegretto moderato.

By Karl Kahn.

PIANO.

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